flux
flux

Convocation Hall
University of Alberta
Sunday March 7, 2004
8:00 p.m.

Flux

33, I drove down I-5 to Stockton,
rsfield, then Barstow, looking for the
gs and signs of Harry Partch. There are
re - they'll give you food. The wind
across the open landscape.
gas with some slots gleaming,
ler, but after one night,
k out there to Mead Lake,
UFO's in that blue
oked corn on the cob
usks. Iron orange
d absorbed the
ficial, even

, UofA - J. Frascara, S. Gabriele, C. Shaddock

Signals and Spaces for Improvisation

Musicians listen intently to the sounds their fellow performers produce. They garner cues regarding dynamics, timing, form, and aesthetic intention from the relationship of their own sound production with that of their colleagues. à consommer de preférence avant.... offers the performers a series of audio signals and environments to which they are invited to react selectively and collectively according to a global schema. Their sonic reactions are subsequently transformed via real-time digital signal processing. Thus, a second generation sonic environment, of which they are the source, is added to the networks of connections and exchanges already at work in the improvisational arena.

(Optional: In addition, their physical reactions are captured and subsequently transformed via video processing: in reaction to their reactions!)

à consommer de preférence avant....
(best consumed before...) (2004)

Re Flux

Thanks to: VCD, Uof A. - J. Frascara, S. Gabriele, C. Shaddock

Hobo Action Figures

Paul Steenhuisen

At 33, I drove down I-5 to Stockton,
Bakersfield, then Barstow, looking for the
markings and signs of Harry Partch. There are
dogs there - they'll give you food. The wind
blew warm across the open landscape.
We hit Las Vegas with some slots gleaming,
some out of order, but after one night,
went straight back out there to Mead Lake,
where we counted UFO's in that blue
night sky and fire-cooked corn on the cob
and beetroot in tinfoil husks. Iron orange
soil stuck to your skin and absorbed the
sweat. Places still looked artificial, even
without the glowing frame.

Collective Improvisation, Real-time Creation

FLUX was formed in 1998 for the purpose of creating new music in real time. FLUX is about listening, imagining, communicating, exploring and playing. FLUX is a game where the rules and the modes of play are constantly changing.

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